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No. 23

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THE CLASSICAL WEEKLY

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VOL. X

NEW YORK, APRIL 16, 1917

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JOINT MEETING, THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES AND THE CLASSICAL ASSOCIATION OF PITTSBURGH AND VICINITY

The Eleventh Annual Meeting of The Classical Association of the Atlantic States and the Tenth Annual Meeting of The Classical Association of Pittsburgh and Vicinity will be held at the University of Pittsburgh, on Friday and Saturday, April 27-28. The programme will be as follows:

FRIDAY AFTERNOON, APRIL 27, AT 2:30

Address of Welcome, by Dr. SAMUEL BLACK McCORMICK, Chancellor of the University of Pittsburgh.

Response, by Professor CHARLES E. BENNETT, President of The Classical Association of the Atlantic States.

Paper: Exsequitur praecepta Sibyllae, Aeneid 6.236, by Professor LAURA C. GREEN, of the Pennsylvania College for Women.

A comparison of the prophetic element in the Aeneid with that in the Homeric poems, followed by a discussion of the relation of the Cumaean Sibyl to the general plan of the Aeneid—the connection of the Sibyl with Apollo, patron deity of Augustus, the respect paid by the Roman State to the Sibyl, and to the Troas as the birthplace of Aeneas and the Sibyl, etc.

Paper (illustrated): Greek Portrait Sculpture, by Professor HENRY S. SCRIBNER, of the University of Pittsburgh.

A discussion of the meaning and character of Greek iconography. The extant portraits, even though nameless, give us, as do the Biographies of Plutarch, real understanding and appreciation of the character and personality of the Greeks.

Paper (illustrated): A Scene from Aristophanes on a Greek Vase-Painting, by Dr. STEPHEN B. LUCE, JR., The Museum, University of Pennsylvania.

A discussion of a vase-painting which illustrates the scene in the Thesmophoriazusae in which Mnesilochus is discovered to be a man, and is placed under arrest.

Report of the Executive Committee: Report of the Secretary-Treasurer: Appointment of Committees.

Paper (illustrated): Classical Plays in High School and College, by Professor HAROLD L. CLEASBY, of Syracuse University.

The function of dramatic representations in educational institutions; the proper aim of plays given in

Greek or in Latin as compared with that of the English play; principles to be followed in assigning rôles, conducting rehearsals, and in designing scenery and costumes.

Paper: The Classical Allusions in Some Contemporary Essays, by Miss SALLY RODES McEWAN, High School, Connellsville, Pennsylvania.

A discussion of classical allusions in recent essays by S. M. Crothers, A. C. Benson, Agnes Repplier, and others.

FRIDAY AT 7:00. ANNUAL DINNER

After the Dinner there will be an

Address: A Glottogonic Phantasy, by Professor CHARLES E. BENNETT, President of The Classical Association of the Atlantic States.

Address: The Classical Association of Pittsburgh and Vicinity, Miss N. ANNA PETTY, President of the Association.

Address: Greetings from The Classical Association of the Middle West and South, by Professor JOHN A. SCOTT, President of the Association.

Letter: Greetings from The Classical Association of New England, by Professor GEORGE E. HOWES, Secretary-Treasurer of the Association.

SATURDAY MORNING, APRIL 28, AT 9:15

Paper: Caesar, De Bello Gallico 7.4.1, by Professor SAMUEL GROVE OLIPHANT, of Grove City College.

A defense of the MSS reading, *tribus horis noctis . . . datis*. The defence will be based on a consideration of the season, the length of time available, ancient parallels, expert testimony, special conditions and circumstances.

Paper: Some Aspects of the Theory of Evolution Ancient and Modern, by Professor ROBERT B. ENGLISH, of Washington and Jefferson College.

The paper will show the relation of the modern theory to the ancient, and will make clear some points of likeness and some differences in the two phases of the theory.

Paper: Q. Horatius Flaccus, Ph.D., Professor of Ethics, by Professor B. L. ULLMAN, of the University of Pittsburgh.

The paper will deal with the importance of the ethical element in the Odes.

Paper: Horace and Juvenal: A Comparative Study of Typical Satires of Each, by Professor A. B. GOBBLE, of Albright College.

The paper will consider the personal characteristics of the two writers, the environment of each, the motives

that influenced their writing, the public for which each wrote, and the humor of each.

Paper: Pagan Survivals in Modern Greek Religion, by Professor W. A. ELLIOTT, of Allegheny College.

The author will describe, from personal observation, religious practices and beliefs among the modern Greeks which are strikingly like those of ancient times. Conclusion: Modern Greek religion is essentially pagan.

SATURDAY AFTERNOON, APRIL 28, AT 2:00

Paper: On the Misery of Pedagogues, by Professor W. W. BAKER, of Haverford College.

A discussion of material drawn from Aristophanes, Theophrastus, St. Augustine, Roger Ascham, and especially from a very human document by Michael Neander, on the relation between teacher and pupils.

Paper: The New Problems of the Secondary Latin Teacher, in First Year and Second Year Latin, by Miss MARY L. BREENE, of the Peabody High School, Pittsburgh.

Points to be considered are the change in the type of students beginning Latin; the effect of the elective system now in full vogue; the lack of proper advice to students concerning elections; and the effects of certain administrative practices.

Paper: Good Teaching the One Sure Means of Inspiring in Beginners Lasting Interest in Latin, by Miss JESSIE E. ALLEN, Philadelphia High School for Girls.

The paper will urge that, to succeed as a teacher, the Secondary School teacher must have rich scholarship, wide interests, and an accurate knowledge of present-day educational movements.

Paper: A Syllabus for the First Two Years of Latin Work, by Dr. S. DWIGHT ARMS, of the University of the State of New York, Albany, N. Y.

A discussion of the principles that should underlie a syllabus and of characteristic features of such a syllabus.

On Friday morning there will be a specially conducted tour through the Classical Collections of the Carnegie Institute. The party will start at 10:30, from the check room near the main entrance on Forbes Street.

SPECIAL FOR SATURDAY EVENING, APRIL 28

The Classical Club of the Pennsylvania College for Women will present the Menaechmi of Plautus, in Latin, at the College, on Saturday evening, at 8 o'clock. Members of The Classical Association of the Atlantic States and of The Classical Association of Pittsburgh and Vicinity are cordially invited to be present. Tickets may be secured, without charge, by applying to Professor B. L. Ullman, University of Pittsburgh. One ticket has been sent to every member of each Association, with a copy of the official programme.

It remains now for the members of the two Associations to bestir themselves, and to be present in force, with their friends, at the meeting. By this time, probably, all members of both Associations have received a copy of the programme, which gives detailed information concerning the location of the University, the best ways to reach the University from the railroad

stations, hotel rates, the meeting place at the University, etc. Additional copies of the programme may be had from Professor B. L. Ullman, of the University of Pittsburgh, who is in charge of arrangements on the ground, or from Professor Evan T. Sage, Secretary of The Classical Association of Pittsburgh, whose address is the University of Pittsburgh, or from Professor Knapp.

Special attention is called to the dinner on Friday night, at the Hotel Schenley. This is open to every one, at \$1.25 per person. Also on Saturday luncheon will be served to members and friends at the Hotel Schenley, at 75 cents per person.

Those who intend to be present at the dinner or the luncheon, or at both, should notify Professor Ullman, about the dinner by Thursday, April 26, at the latest, about the luncheon by Friday evening, April 27, at the latest. It will help greatly if remittance in full is made when notice of intention to be present is sent. C. K.

DETERMINED FUTURITY IN GREEK

More than one suggestion of value to the student of comparative syntax is to be found in the discussion of *shall* and *will* by Professor Bradley¹. One of these is contained in the following quotations:

They<i.e. the meanings of English modal auxiliaries> are all concerned primarily with the forces which determine or condition human action. And these forces are, in the last analysis, of two sorts only: external, in the guise of necessity, opportunity, and the pressure of foreign wills, on the one hand; and, on the other, the inward springs of action in knowledge, conscious power, and desire.

<In earlier English> whatever was regarded as programmed or predestined, was expressed by *shall*. Whatever was to come about through the will or consent of the agent, was expressed by *will*.

The old-time clear-cut distinction between things which *shall be*, whether ordained by fate, or directed by authority, or merely announced on the programme, on the one hand; and, on the other, things which we *will to do*, was a singularly sound and valuable distinction, which it seems a great pity to lose out of our language or allow to become hopelessly obscured.

The modal meaning brought into contrast with the volitive in the last two quotations may be compared with that which Professor Sonnenschein² claims as the meaning of the Latin subjunctive *per se* and to which he gives the name of Obligation. A number of comments on Sonnenschein's theory will serve as an introduction to the present study.

(1) From a reading of Professor Sonnenschein's book one might be led to think that by *obligation* he means external obligation as distinguished from will, or wish. The term used is unfortunate; it is almost certain to be misunderstood. The term 'determined futurity' Sonnenschein uses in a sense equivalent to that

¹Shall and Will—An Historical Study, T. A. P. A. (= Transactions American Philological Association), 42.5-31.

²In his monograph, The Unity of the Latin Subjunctive. The monograph has been reviewed in America by C. E. Bennett, in THE CLASSICAL WEEKLY 7.132-134, and by H. C. Nutting, in Classical Philology 6.113-115. Concerning the meaning which Sonnenschein attaches to the term obligation, see also The Classical Review 24.217.

of 'natural necessity'. But that which is bound to be or to happen, whether through a law of nature or of some other force, may be said to be determined. I therefore propose the term 'determined futurity' as the designation of this modal meaning.

(2) But Sonnenschein really extends the meaning of obligation so as to cover not only the external "forces which determine or condition human action" but also "the inward springs of action". In the last analysis this is to make 'obligation' synonymous with 'modal meaning'. In Latin and elsewhere we must recognize not alone the *shall* meaning but others as well.

(3) That which determines that something is bound to happen, as fate, custom, etc., may be called a determinant. Now, in an expression of determined futurity, the determinant may be nothing more than the course of action adopted by the speaker himself. 'I am to do this' may mean 'I am to do this in accordance with my own plan of action'. This *personal* determinant Sonnenschein does not recognize.

(4) In seeking to establish a unity for the Latin subjunctive, Sonnenschein supposes that the Indo-European subjunctive and optative inflexions originally had the same meaning and were differentiated in Greek. But this is unnecessary even from his own point of view. It might be true for Latin that the determined futurity meaning of the subjunctive forms developed from the will meaning of the subjunctive and that the same meaning of optative forms developed from the wish meaning of the optative.

(5) Sonnenschein himself in his study of the Latin subjunctive asks no help from Greek or other Indo-European language; but one who believes in the comparative method for the study of syntax, in case he acknowledges the presence of the determined futurity meaning in Latin, will at once wish to fit this fact into his scheme of comparative syntax. Particularly he will wish to know what place if any was occupied by this meaning in the histories of the Greek subjunctive and optative. He will expect, too, that knowledge of this sort will establish on a firmer foundation whatever is sound of Sonnenschein's theory. The object of the present paper, then, is to show for Greek that the subjunctive, starting with the *will* meaning, developed the meaning of *determined futurity*, that the optative, starting with the *wish* meaning, did the same thing, and that the optative developed still another meaning, that of *contingent determined futurity*.

Acceptance of this view will depend, of course, on a consideration of the examples themselves. But three general considerations may be mentioned in advance. (1) The use of $\delta\upsilon$ or $\kappa\epsilon$ with the non-wish optative and with the non-will subjunctive is an indication of a similarity, at least, in their meanings³. (2) Will and wish are after all varieties of the same thing, desire.

³Compare Monro, *Homeric Grammar* 362: "Hence with the Subj. and Opt. $\kappa\epsilon\upsilon$ or $\delta\upsilon$ indicates that an event holds a *definite* place in the expected course of things: in other words, $\kappa\epsilon\upsilon$ or $\delta\upsilon$ points to an *actual occurrence* in the future".

Psychologically no hard and fast line can be drawn between them; there is no antecedent reason against their shifting to the same meaning. (3) The universal tendency of the Indo-European languages to adopt one mood in place of the two points to a tendency on the part of the meanings of the two moods to fall together.

A. The Greek Subjunctive of Determined Futurity

The material to be dealt with here consists of subjunctives in Homeric Greek accompanied for the most part by $\delta\upsilon$ or $\kappa\epsilon$ and having as a negative, in case one is present, $\sigma\upsilon$, and having a non-volitive meaning; but dependent clauses will be almost entirely omitted from the discussion in this paper. The most thorough treatment of this subjunctive is that of Professor Hale⁴. Delbrück, in the first volume of his *Syntaktische Forschungen*, had given the name of Subjunctive of Expectation to this subjunctive. In his *Vergleichende Syntax* he adopts Hale's treatment and the name Prospective, which Sonnenschein⁵ had applied to the meaning of the mood of certain Latin subordinate clauses. Hale's conception of the modal meaning is contained in the following words:

In independent sentences in Homeric Greek, the subjunctive of anticipation, when declarative, expresses a confident expectation of a future occurrence.

Others⁶ apply the designation 'future' to this subjunctive; and, indeed, it is difficult even in the treatment of Hale and of Delbrück to determine just what it is which in their conception differentiates this modal meaning from a purely temporal one.

The subjunctive of determined futurity is used to indicate that something is *bound to happen*, that a future event is *determined by some law* external, at the time of speaking, to the speaker. Such a meaning is easily derived from that of *will*. In an expression of *will*, the speaker has in mind the bringing about of the state or action desired. Two cases are to be distinguished. (1) The speaker may seek to influence the will of another in order to bring about the desired act or situation. (2) He may not seek to influence the will of another. In this case the desired act or situation will be seen to be (a) one to be brought about by the speaker's own activity, or (b) one under the control of forces not subject to the speaker directly or indirectly.

When the desired act or situation is one depending on his own activity, the speaker may reach a determination or adopt a course of action, and his expression of will then will be made more or less in view of that determination. Under such circumstances a shift from the modal meaning of *will* to one which might be expressed in English by 'I am bound to (in accordance with my adopted course of action)' would seem to be very easy. This shift took place in the case of the subjunctive.

⁴The Anticipatory Subjunctive in Greek and Latin (referred to below by the abbreviation Ant.).

⁵In *The Classical Review* 7.8.

⁶Compare especially C. E. Bennett, S. E. L. (= *Syntax of Early Latin*) 1.145-161.

The developed meaning we may call *Personal Determined Futurity*.

Naturally examples of personal determined futurity will for the most part have the first person singular.

As an indication of the closeness of relationship of this meaning to that from which it was derived may be cited three examples (without *ἄν* or *κε*): Od. 12.383, 2.222; Il. 9.121. (It is assumed that readers of this paper will have the text of the Iliad and the Odyssey at hand. Considerations of space make it impossible to print passages in extenso). These three passages Delbrück (Verg. Syn. 2.368) classes as "prospektiv" because of the absence of the introductory *ἄγε*. Hale (Ant. 14, n.) sees the volitive meaning in the two examples from the Odyssey.

Clear cases of the subjunctive of personal determined futurity are Il. 1.183-184, 'Her with my ship and my comrades shall I send back; but I (in accordance with the course of action adopted by me) *am* to take' Briseis of the fair cheeks'; Il. 16.129, 'Put on your armor quickly, and I (in accordance with my plan) *shall*⁹ (*am* to) summon the army'; Il. 1.324, 'And if he does not give her up, I, myself, *am* bound to seize her'.

Other examples are Od. 17.418; Il. 14.235.

But such a modal meaning need not be confined to the first person singular. One may say that another person is bound to do or suffer something and have in mind his own activity as tending to bring about that act. Probable examples with the second and with the third person are Il. 11.433, 7.197. Another possible example is Il. 15.351.

It is to be noted that these expressions of personal determined futurity and especially those with the first person singular set forth the *resolve* of the speaker in a more emphatic way than could be done by the volitive: this is true just because they indicate a deliberate choice.

When one expresses his will in regard to an act or situation not under his control directly or indirectly, the idea of will is weakened. But of course in many cases the act or situation is not clearly beyond the power of the speaker to control. It is reasonable to suppose that the subjunctive expressing *will* came to be used in cases of this sort and then passed on to use in cases which were altogether beyond the speaker's control and were seen to be determined by fate, natural law, deity, custom, or ethics. With the weakening of will, under these circumstances, was developed the meaning of *Impersonal*¹⁰ Determined Futurity, determined futurity used with an impersonal determinant.

We should expect to find examples of impersonal determined futurity most commonly with the second or

the third person. Compare Od. 10.50, 'The breath of Boreas shall (is to, is destined to) bear her onward'; Il. 1.205, 'By his own haughty acts is he bound soon to lose his life'.

Other examples with the third person are Il. 22.505, 3.54, 11.387, 24.655, 19.151 (?), 18.308; Od. 4.389, 391, 692. There are three or four examples of *τις ἐλπεῖται* in the sense of 'someone is bound to say', though none of these has *ἄν* or *κε*: Il. 6.459, 7.87; Od. 6.275; and possibly Il. 6.479, where some read *ἐλποῖ*.

In the following example there is no real shift in the modal meaning. The assertion is made concerning a matter toward which the speaker might well be opposed. *In effect*, therefore, the expression of determined futurity gives the speaker's consent. Compare Od. 1.394:

τῶν κέν τις τὸδ' ἔχῃσιν, ἐπεὶ θάνατος Ὀδυσσεύς

'Some one of whom, since royal Odysseus now is dead, shall have this kingship'. The expression of mutually exclusive alternatives, as in Od. 14.183-184, 4.80, and Il. 9.701, carries an implication of indifference.

Examples of the impersonal determined futurity with second person are to be seen in Il. 3.417, 24.550. Apparently only one example of the first person can be placed here, Il. 1.262: οὐ γὰρ πῶ τοιοῦτος ἴδον ἀνέρας οὐδὲ ἴδωμαι.

In an expression of impersonal determined futurity it is necessarily granted that the act can be performed. Now, if in any way attention is called to effort on the part of the agent, there arises the implication of *ability* on the part of the agent to overcome any opposing circumstances, or, if we look at the matter from the other side, the implication of the inability of circumstances to overcome the agent's efforts, the implication of *opportunity*. Particularly will a negative call attention to the agent's effort and so will serve to give an implication of absence of ability or of opportunity. Compare Od. 11.328, 'I am not to tell or name (though I try)', 'I can not', 'I may not'.

Similar are Od. 11.517, 4.240; Il. 2.488.

In the next example (Od. 6.201-202) the lack of capacity is really implied in the descriptive relative clause *ὅς . . . ἔκνηται*. The implication which would justify a translation of 'never *can* be' for *οὐδὲ γένηται* is secondary. The sense is 'The man never is to be who can come'. Od. 16.437 is similar, but with the future in the relative clause.

The 'can-may' implication in a descriptive clause with the subjunctive of determined futurity is seen also in Il. 23.345, 'There is none that shall (be able to) overtake you'.

The implication of capacity or opportunity appears in a clause virtually relative in Il. 18.192¹⁰ and in an indirect question in Il. 15.403¹¹.

⁹For the increasing frequency in the use of the infinitive with forms of the verb *to be* to express the programmed future, see Bradley, T. A. P. A. 42.23.

¹⁰Compare Skeat, Etymological Dictionary: "Hence mod. Eng. *I shall* properly means *I am to*, *I must*, as distinguished from *I will*". See also Sonnenschein, Unity, 7.

¹¹Compare Delbrück, N. J. (= Neue Jahrbücher) 9.333; Bradley, T. A. P. A. 42.16-17. Delbrück recognizes the weakening of the idea of will under the circumstances indicated above, but apparently sees nothing as a result but a pure temporal (future) meaning. He fails also to distinguish the personal from the impersonal use of the subjunctive with *ἄν* or *κε*.

¹⁰Cf. Hale, T. A. P. A., 24.174, and Ant. 58.

¹¹I hope to discuss the use of the subjunctive in interrogative sentences at another time. For the present it may be noted that the 'can-may' implication in the *πῶς* questions with the subjunctive comes through the negative implication. Compare Il. 18.188, 'How am I to go into the fray? They have my arms'. 'How can I go?' So Il. 1.150; Od. 16.70. Compare Frank, C. P. 2.179; Sonnenschein, Unity, 28, n.

In asserting that an act is bound to take place, it is assumed theoretically that all the determining factors¹² are taken into consideration. As a matter of fact, of course, one does not do this. It is an easy step from the expression of a determined futurity in which it is assumed that all the determining factors are taken into account to one in which the assumption is given up and the implication is that the predication is based on a consideration of *some* determining factors, others being left out of consideration. I propose the name Contingent Determined Futurity for this modal meaning.

There is no evidence that the Greek subjunctive acquired this meaning; but in a few cases it is possible to see a tendency in that direction. So LLM. (= Lang, Leaf, and Myers) translate Il. 24.655 with "would"; Palmer so translates the subjunctive in Il. 4.388. The negative and subjunctive in Il. 2.488 are translated by Lang, Leaf, and Myers with "could" not, and Butcher and Lang so translate the subjunctive and negative of Od. 4.240, 11.517. But the 'could' meaning has the same relation to the 'would' meaning as the 'can' meaning has to the 'shall'. I do not defend these translations, but mention them as indicating how easy the transition to the meaning of contingent determined futurity is. One may be allowed to guess that the only thing which kept the subjunctive in Greek from acquiring this meaning was the competition of the optative¹³.

(To be concluded)

SALT LAKE CITY.

FRANK H. FOWLER.

REVIEWS

A Handbook of Greek Sculpture. By Ernest Arthur Gardner. London: Macmillan and Co. (1915). Pp. 605. 10 sh.

Of Professor Gardner's well-known Handbook of Greek Sculpture a new edition is more than welcome to students of Greek art. The book originally appeared in two parts, in 1896-1897. Since that time both parts have been reprinted repeatedly, with corrections. In 1905 a revised edition was brought out and new material was added in an Appendix. This was reprinted in 1907, 1909 and 1911. In this way the book has in a measure kept pace with the new discoveries in its field. The edition now before us does not represent a rewriting, but rather the original treatise with additions. The matter which had been included in the Appendix has now been incorporated in the text and new items and new illustrations have been added. The extent of these additions may be seen from the increase in the number of pages. Thus the edition of 1896-1897 had 552 pages; that of 1911 had 591; the edition of 1915 has 605. The sculptures of Delphi are now discussed in their proper places, as are the Hermes Propylaeus of

Alcamenes, the statue of Agias, the bronze athlete from Anticythera, etc. New material includes an account of the archaic pediment group at Corcyra, but without an illustration; of the colossal Apollo of Sunium; of the youthful Apollo from the Tiber, now in the Museo delle Terme, which the author is inclined to accept as a work of Phidias; of the Athena in Frankfurt belonging to Myron's famous group; of the archaic bronze Poseidon found in the sea near Thisbe; and illustrations of Furtwängler's restoration of the Aegina pediment groups, and a restoration of the group by Damophon at Lycosura.

The general characteristics of Professor Gardner's book are so well known that it is hardly necessary to discuss his theories in detail. At the same time it will, perhaps, not be out of place to recall some of them. In the early period he is much more ready than most students of sculpture to see Egyptian influence in the beginnings of Greek art. Thus, in the case of the Nicandra statue (page 126) he finds that the treatment of the hair "can only be derived from an Egyptian model"; and again (148), in discussing a statue at Candia he says, "There is almost certainly here a convention from the Egyptian wig". Also on page 165 he says of the statues of Dermys and Cytalus, in the position of the two, each with his arm about the other's neck, and in the treatment of the hair we can see clear indication of Egyptian models. The same wig-like treatment of the hair appears also on a head and shoulders of an early figure from the Ptoan sanctuary.

At the same time he believes that Assyrian art had considerable influence on early Greek sculpture. Most archaeologists will, however, want more substantial evidence than is here presented before they are ready to believe that Greek art in its beginnings was very deeply indebted either to Egypt or to Assyria.

The sculptures of the temple of Zeus at Olympia, Professor Gardner believes, were the work of local artists, but may have been designed by Paonius and Alcamenes. To that extent he thinks the statement of Pausanias may be right, although the improbabilities are great.

He rejects the Apollo of the Omphalos as a work of Calamis, and argues that to obtain an appreciation of his style we must look to a development from the female figures of the Acropolis. He finds this in the bronze charioteer from Delphi, which he thinks may be a genuine work of this master.

Lysippus, he holds, is to be judged by the Agias, which was a genuine work superior to the Apoxyomenos, which was the product of his school.

The importance of Scopas and his influence upon his contemporaries and later artists is rightly emphasized; but Professor Gardner believes that the female figure found by Mendel at Tegea in 1901 was the Atalanta of the pediment and that it affords a criterion by which to judge Scopas's female heads.

The so-called Eubuleus he thinks does not go back to Praxiteles, but is a Hellenistic work, and its identifica-

¹²Apparently the original force of $\delta\upsilon$ and $\kappa\epsilon$ was 'under the circumstances'.

¹³Concerning the disappearance of the subjunctive of determined futurity in post-Homeric Greek see Gildersleeve, A. J. P. 29.267: "I should say that the real competitor of the 'futural' subjunctive is the optative with $\delta\upsilon$"

tion as Eubuleus he regards as impossible. The Mantinean reliefs "may be attributed, at least in design, to Praxiteles himself, though the execution was probably left to assistants".

The fine bronze athlete from Anticythera he regards as a Hellenistic work, and not as a product of the fourth century, and he, therefore, rejects the suggestion of Loeschke and others that it represents the Perseus of Euphranor.

These examples are sufficient to show his views on some of the problems in the history of Greek sculpture where opinions differ.

Perhaps it may sound like a paradox to say that Professor Gardner's book is so good that one cannot help wishing that it were better; but he had a great opportunity to produce a work that was really up to date in all respects and that he has not done. I do not mean by this that there are many mistakes in his book. The actual mistakes are very few; but there are omissions where one would look for information. For example, on pages 479 ff. he discusses the work of Boethus and merely mentions, without describing, the signed herm from Mahdia. An illustration of this herm should at least have been included; and other sculptures from this find in the sea should have been discussed. In his account of the Niobe group (459 ff.) he says nothing of any fifth century Niobids (see Furtwängler in Sitzb. Mun. Akad., 1907, 207 ff.; also articles by Sauer and della Seta). Again, nothing is said of the Aphrodite of Cyrene; or of the Ludovisi throne and its remarkable counterpart in Boston, for, even if Professor Gardner is not convinced that his former strictures on the last named work are undeserved, he should at any rate have mentioned its existence. Other treasures of Greek art in this country, such as the beautiful head from Chios, now in Boston, are passed over in silence. A few things need revision, such as the statement that the Victory of Samothrace "carries a cross-tree, the framework of a trophy". Svoronos has shown sufficiently that she carries a standard, which took the place of a modern flag.

Misprints appear to be very rare. The illustrations themselves are not of uniform excellence. Some are very good, while others, such as those on pages 115, 141, 416, 497, and 501, are decidedly poor. Many could be added to advantage, especially in the sections dealing with the early development of sculpture. In the matter of spelling Greek proper names it is a relief to find "Mycenae", "Polyclitus", and the like, instead of the German-Greek forms affected by many writers.

It is needless to comment further. The book is one which all students of ancient art will be glad to see. It will undoubtedly be much used.

UNIVERSITY OF PENNSYLVANIA.

WILLIAM N. BATES.

A History of Sculpture. By Harold North Fowler. New York: The Macmillan Company (1916). Pp. xxvi + 445. \$2.00.

In writing this brief History of Sculpture, Professor Fowler has justly earned the thanks of those who have

long deplored the lack of a book that should be at once scholarly and appreciative, discriminating and comprehensive. There is no lack of literature on special sculptors and periods, but until now no attempt has been made to treat the entire subject of ancient and modern sculpture within the limits of a handbook. The difficulties inherent in the task are readily apparent: that they have been met with signal success will be evident to all who examine the book with care.

The author has aimed to give a history of sculpture "intended for the use of the general public and of young students, not a work of research for the enlightenment of scholars". In a work of this scope we may reasonably expect a sense of proportion, exact scholarship, and good style. Professor Fowler has so fully met these requirements that his book is sure of a long term of usefulness. In general no exception can be taken to the space devoted to the various periods. Greek sculpture, for example, takes up 76 of the 418 pages devoted to the history proper, the Renaissance in Italy, 44, and Egyptian sculpture, 23 pages. One might wish, however, that the 9 pages devoted to the relatively unimportant Etruscan sculpture had been given instead to the sculpture of the Far East (12 pages), which, as the author fully recognizes, is inadequately treated. While it is perfectly true that Chinese and Japanese sculpture "has not affected the development of our own art", still its scant consideration in a general history of sculpture is to be regretted, not only because the sculpture of the Far East is significant and beautiful in itself, but also because information regarding it is comparatively inaccessible to the general reader. The Irish and Scandinavian influence upon medieval sculpture in England, in the opinion of the reviewer, merits more than the passing allusion on page 227. And Troubetzkoy, one feels, has been rather summarily dispatched in the three compact sentences which close the all too brief account of the Russians. It is a question, too, whether such lists of names as occur on pages 212, 356, 361, 362, 375, and 376, serve a useful purpose. The author's aim, an entirely laudable one, to compress much information into the space at his disposal, leads in some instances, particularly in some of the later chapters, to a manner of enumeration which is not always happy. In fairness to Professor Fowler it should be said, however, that, in a field where the material is overwhelming and eclecticism imperative, his taste is just and sure.

The book has the supreme merit of scholarly accuracy—a rather rare thing in a field where the desire to provide 'atmosphere' often results in a flagrant neglect of the 'dry light' proverbially, but incorrectly, ascribed to Herakleitos. Minor misprints may be found, especially in the spelling of some names and in the Index, but it is not necessary to catalogue them here. The statement (38) that "few artists of any age have succeeded better than those who carved these <Assyrian> reliefs in reproducing the characteristic motions of different animals", is, perhaps, excessive praise. 'Aegean' is certainly preferable to "Cretan" or "Minoan"

(54) as a term to denote a certain civilization. In connection with the note (86.1) on Myron's group of Athene and Marsyas, attention might have been called to the excellent article by Jonas Meier, *Die Marsyasgruppe des Myrons*, in *Neue Jahrbücher*, 35-36 (1915), 8-15. The statement (112) that the Hermes of Praxiteles is "the only attested original work of any of the most famous Greek sculptors" overlooks the Victory of Paionios. Bryaxis (120) is credited with the Gany-mede in the Vatican: this is, of course, a slip for Leochares. Pasiteles (136) scarcely comes under the Hellenistic Period, and to include the Sidamara Sarcophagus (3d century A.D.) is to give wide limits to the term Hellenistic. The date of Tino di Camaino's Tomb of Henry VII at Pisa (190) is 1315, not 1313. To say (310) that Girardon's Tomb of Richelieu is in the Sorbonne may prove misleading: it is in the Church of the Sorbonne. It is questionable if such sculptors as Girardon, Falconet, and Houdon can properly be classed under the "Renaissance in France". And lastly it is not certain that Veit Stoss was born at Nuremburg.

The 195 illustrations are uniformly excellent and greatly enhance the appearance and usefulness of the volume. Where so much is given, it may seem captious to clamor for more. We miss, however, the Egyptian 'Nefert'; the Demeter of Knidos; the horsemen of the Parthenon frieze; Agasias's 'Fighter' in the Louvre; the Hermes in the Naples Museum; the Virgin of Giovanni Pisano, in the Campo Santo at Pisa; Niccolo Uzzano (whether it be Donatello's or not); Jacopo della Quercia's Tomb of Ilaria del Carreto at Lucca, if it be his; Houdon's Voltaire; Gallori's Garibaldi in Rome; St. Gaudens's Sherman in New York, and the splendid Buddha in the British Museum. Ancient sculptures are illustrated chiefly by reproductions of the Brunn-Bruckmann plates. In many instances, however, photographs by Brogi, Alinari, Anderson, or Mansell represent the pose better, and ought therefore to supersede the German work. This applies especially to the Euthydikos statue; the Doryphoros; the Aphrodite of Knidos; Praxiteles's Faun; the Apoxyomenos; the statue of Agias; and the Venus of Melos.

The style is uniformly good: it is clear and direct, but not flexible. But, where the prime purpose is to present the maximum amount of information within the limits set by a brief handbook, one cannot reasonably expect the charm and the brilliance that might characterize an essay or essays on the development of sculpture. In brief, Professor Fowler has written an exceedingly serviceable book.

UNIVERSITY OF MICHIGAN.

J. G. WINTER.

The Georgics and Eclogues of Virgil. Translated into English Verse by Theodore Chickering Williams. With an Introduction by George Herbert Palmer. Cambridge: Harvard University Press (1915). Pp. 166. \$1.00.

The need of a translation for continuous reading aloud to his pupils, Dr. Williams tells us in the Preface to the

library edition of his translation of the Aeneid, forced him to make versions of his own that should appeal especially to the ear, and from these, little by little, the rendering of the twelve books was completed. Existent rhymed versions, he found, all had a comic flavor, those in prose were in English of a mongrel stamp, and even the most scholarly and elegant were unsuited for his purpose. His first aim, after accuracy, was lucidity—an endeavor to make the narrative move swiftly and clearly. He frankly recognized, therefore, the impossibility "of bringing over the full magic and suggestion of every Virgilian phrase", and sought the middle way between artificiality and commonness, subordinating details to the whole epic effect. He tried to give life to the speeches as wholes and to make them true to character. He would connote the religious character of Vergil's language by analogous use of Biblical or liturgic phrase. True to his author he would be, scorning such inventions and licenses

as were a translator's merry privilege in the eighteenth century, before the Germans were civilized and before the grim spirit of science had invaded literature.

Mr. Williams's translation of the Aeneid appeared in 1908 (Houghton Mifflin Co.). That it fulfills this modest programme to the satisfaction of the modern public is shown by the fact that the publishers have felt warranted in bringing out a cheaper edition (1910) for wider use in Schools. This reception encouraged the author also to proceed to the translation of the Bucolics and the Georgics, which now appears as a posthumous work. Whether a similar success here was even to be hoped for is doubtful. In his translation of the Aeneid the splendid vigor of the narrative carried the reader along, despite Dr. Williams's modest disclaimer of any attempt to transfer full poetic value. In this later work one feels everywhere a lack of distinction and the charm that illumines every phrase of Vergil's Latin. The spirit is gone. If that is a good translation which suggests to one who knows the original something of its quality, Dr. Williams's version will fall far short of our ideal. Let such a reader compare with this rendering the Latin of any of his favorite passages and disappointment will inevitably follow: Vergil's rich color and resonance are unrecognizable in what will too often appear but the plainest paraphrase. But, after all, to say this is not to condemn Dr. Williams's work: it is merely to bring out anew the truth that poetry is essentially untranslatable. We have here a worthy, if uninspired, rendering which can be freely recommended to all such as would become acquainted with Vergil's great work in English, to whom verse is pleasanter reading than prose. Verse is often almost as faithful to the letter as prose: *eripias si tempora certa modosque*, there would be small ground for choice. In fact, verse at times allows a translator greater opportunity to be literal. Yet, Dr. Williams's versions, as he says of his rendering of the Aeneid, are in no sense a 'pony'. What has been said applies to both Georgics and Eclogues and may serve to show why the reviewer

has found it impossible to make any satisfactory citations. The translation needs to be sampled at length to have its excellences appreciated.

To criticize details is ungracious in a work which lacked the author's *manus extrema*. A comparison of the earlier translation with the later shows increased smoothness and ease in the verse, the result of practice, but perhaps there is a certain dryness that goes with facility. Some minor, though annoying, faults, which marred the Aeneid are not lacking here, but they are fewer: e. g. Benacus (G. 2. 160) has here its proper accent, but the name of the river Peneus is twice read as a dissyllable (pages 110, 112). The broken line on page 115 is hypometric and a dissyllabic "fire" occurs on page 111. Occasionally there is a tendency to make too much of a common idiom, as when, referring to the mole (G. 1.183), *oculis capti* is rendered "prisoned by his eyes". More often, however, an opportunity is let slip, as when the fine *subiecit pedibus* (G. 2.492), is represented merely by "conquered".

Professor Palmer, who prepared the manuscript for the press, contributes an Introduction containing a brief but vivid memoir of his friend and also a summary of an unpublished estimate by Dr. Williams of the Georgics and the Eclogues. Like the essay on Vergil prefixed to Dr. Williams's translation of the Aeneid it is well worth reading. Emphasis is laid on the youthfulness of the Eclogues, "school exercises, which have been taken far too seriously by posterity", among the thin conventionalities of which pity and hope are the saving elements. It is these same qualities that are grafted to the sterner stuff of the Georgics, "a continuous chant on the worth of work". In them the country has now become "the training-ground for patriotism and moral endeavor". The unity of Vergil's work is completed in the Aeneid, which shows the importance of leaders, an Aeneas or an Augustus, loyal to constituted authority and obedient to the heavenly vision, who preserve not themselves alone but also a dependent multitude.

HOBART COLLEGE.

W. P. WOODMAN.

LATIN POSTERS IN THE GIRLS' HIGH SCHOOL, BROOKLYN

In the March number of a periodical entitled *The Blue and Gold*, published by the Girls' High School in Brooklyn, New York, there is an interesting article by Miss Anna S. Jenkins, entitled *The Latin Posters in Room 28*. Miss Jenkins tells us that she found the inspiration for these posters one Saturday night at the Movies. "When the curtain went up every one stopped talking, faced the stage, and looked and looked—at a very stupid reel!" And so she determined to see how much pictures and charts could help in the teaching of Latin. In the search for materials, old magazines played a very large part. The following gives, in condensed form, Miss Jenkins's account of the posters.

The collection is divided into two sections. The first aims to show the relation of Latin to other subjects in the curriculum and to language in general. In this class belong the posters which give lists of words and terms derived from Latin which we use in mathematics, botany, physics, physiology, chemistry, zoology and

music. Other charts show how most modern inventions have names derived from Greek or Latin. Here belong charts which (a) give the abbreviations used in books of reference, etc., *ibid.*, *A.D.*; (b) common phrases seen in the newspapers, *per se*, *in situ*, *status quo*; (c) titles of common anthems and hymns, *Te Deum*, *Venite, Nunc Dimittis*; (d) quotations from the magazines showing how many words we use constantly that are derived from Latin. Other charts show how Latin mythology has influenced our language in such words as (1) cereal, jovial, martial; (2) names of apartment houses, such as Juno; (3) names of poems on classical subjects, such as Longfellow's *Enceladus*, etc.

The other part of the collection shows how a knowledge of Greek and Roman history is essential to a correct understanding of much modern literature and how such knowledge adds enjoyment to travel or to reading. Here belong charts entitled *Caesar and the Present War*, a collection of newspaper clippings comparing activities on the western front with what Caesar did in Gaul; *Influence of Roman Architecture on Modern Buildings or Cover Designs*, etc.

Any School Club may borrow these charts for a meeting. Any suggestions for additions to the fifty charts already made will be gladly welcomed.

Some statistics that have recently appeared in *The Classical Journal* may also be of interest to the readers of *THE CLASSICAL WEEKLY*. The Latin Department of the State University of Iowa has been for the past three years tabulating the numbers of Latin pupils in the High Schools of the State, with the following results to date:

		Increase
First Year Latin.....	1914-1915	4812
	1915-1916	5344
	1916-1917	8452 3640
Second Year Latin.....	1914-1915	3127
	1915-1916	3436
	1916-1917	5515 2388
Third and Fourth Year Latin.....	1914-1915	1665
	1915-1916	1448
	1916-1917	2063 398
Total number	1914-1915	9604
	1915-1916	10228
	1916-1917	16030 6426

UNIVERSITY OF IOWA.

F. C. EASTMAN.

THE NEW YORK LATIN CLUB

At the second meeting of *The Classical Forum* for 1916-1917, held Saturday, March 10, at Hunter College, demonstrations of the Direct Method were given.

Dr. Chickering, the Chairman of the Forum, defined the character and aims of the Direct Method, as distinguished from the oral, the inductive, the natural, and the conversational method. The cardinal principles are, he said, the association of a thing or an act with a Latin word without the interposition of an English word, and the understanding of Latin sentences without the medium of translation. To illustrate these principles, Mr. P. Hirschcopf, of the Speyer School, conducted a class of Junior High School boys, Dr. H. Hoadley, of Jamaica High School, a Second Year Latin class, and Miss T. E. Wye, of the Alcuin Preparatory School, a fourth year class in Vergil (the latter class, Miss Wye explained, had been obliged to do the work of the first three years in two years).

The fluency and ease with which both teachers and pupils handled the Latin language and the alertness and interest manifested by the pupils proved that there is much to be said in favor of the Direct Method.

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